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Jörn Eiben & Olaf Stieglitz [*]

Abstract: *»Sportkörper im Bild – Visuelle Quellen in der Sportgeschichte«.* Using an American sport photography from 1911 as a starting point, this introduction develops some fundamental thoughts about using visual material – paintings, photography, film, and related visual representations of sporting activities – as valuable sources for writing sport history as cultural history. The essay underlines two important trends within historiography that frame this approach: First, the history of the body as an important perspective that particularly underlines the cultural turn within history writing, and, second, the remarkably growing interest in visual studies that emphasize the multiple ways in which modes of watching and displaying structure our daily lives. Combining these two developments, the introduction suggests a sport history that takes the intrinsic visuality of sports seriously and that tests its potentials.

Keywords: Visual history, sport history, history of the body, methodology.

1. Introduction

In April 1911, the Washington Senators visited New York City on their first road trip of the Baseball season. Playing against the local Highlanders, one member of the Senator's team was their first baseman and well-known prankster Herman 'Germany' Schaefer, who was quite famous for his antics both on the playing field and beyond. On this occasion, Schaefer played a particular prank that – or rather: the document that came of it – would receive a wide resonance. Schaefer took a photographer's camera, held it as if he were about to take a picture, and was photographed while doing so himself [Figure 1].

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Figure 1: Germany Schaefer, Washington AL (baseball)

Source: Library of Congress, Washington, D.C.; Bain News Service; call number: LC-B2- 2189-6. Online: <http://www.loc.gov/pictures/item/ggb2004009131/>.

Almost one hundred years later, this photo was the "one-millionth image that the Library of Congress Prints and Photographs Division scanned, described, and made accessible through the Prints and Photographs Online Catalog" (Orbach Natanson 2007, 100). The choice was certainly not incidental. 1911 was one of the best years in Schaefer's career, but he never became one of baseball's true legends and he is rarely remembered today. It was rather the photograph as such, which made the Library's choice so obvious. In the picture's centre, we see Schaefer holding the camera, slightly stooped by its weight. While simulating a professional photographer's posture, he is not looking through the viewfinder but presumably at the ball field. In the background, one can see a smiling man with a top hat and the stand. Of course, it is the fairly straightforward medial self-referentiality of somebody using a camera and being photographed doing so at the same time, which made the photo an obvious choice for the Library of Congress. Yet, the photo does not just show anybody – or rather: any body – but a sportsman, an athlete, and not just any sportsman but a baseball player. Although no longer as dominant in public embrace as it had been in 1911, baseball is still conceived as the United States' 'national pastime' and so a photo of a baseball player clearly was an obvious choice for the nation's largest and leading library.

But there is an even more important dimension of referentiality to the photo. On a more abstract level, it refers to the almost omnipresent connection between photography and sport. Ever since its emergence as a modern phenomenon (Guttmann 2004 [1977]), sport was closely tied to photography. With his serial photographs depicting galloping horses from the 1870s, Eadweard Muybridge established sports-like movements and athletic (human and animal) bodies as relevant objects available and suitable for such studies that served the double-purpose of pushing photo technology and the public visibility of sporting bodies (Muybridge 1887; Smith 2013, esp. chap. 3). Since then, bodies in motion gained an increasing interest with physiologists, such as Étienne-Jules Marey and Ferdinand August Schmidt (Schmidt 1887; on Marey see Braun 1992). Moreover, at about the same time, artists such as Thomas Eakins or Marcel Duchamp showed a growing interest in studying and depicting moving bodies, and with the arrival of film, with the 'movies,' representations of human and animal bodies in motion reached an even greater presence in the public eyes. By the time the picture of Schaefer using a camera was produced, the canon of sport photography was more or less established: portraits of sporting heroes and teams; shots depicting playgrounds, gyms and stadiums; scenes from the action, and motion studies, now often for educative purposes. Photographs of sportsmen – and (very few) women – circulated in enormous numbers, and they increasingly did so until today with ever newer media re-establishing the close ties between sport and the visual.

Precisely the development and the consequences of these relationships between images and sport were at the outset of our thoughts about sport history's visual dimension, and they formed the point of emergence for an international and interdisciplinary conference we organised in summer 2016.[1] In this Special Issue of *Historical Social Research*, we assemble a selection of the conference's papers. This introduction serves the double purpose of a) placing our objectives within two important trends within historiography, the history of the body as well as the 'visual turn' in writing history, and b) of elaborating further on the close ties between sport and visual media.

2. A Twofold Desideratum: State of the Art

Historian Frank Becker recently pointed at a twofold desideratum currently characterising the history of sports. While it has become an established field of

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historiography, he noted, its methodological and theoretical base still begs for more profound contours (Becker 2013, 375). In addition to that, he criticised the scarcity of studies which pay attention to both: the specificity of sports and the state of the art in historiography (ibid., 388). In a way, our special issue will contribute to overcoming this twofold desideratum. By taking seriously the close ties between sports and the visual realm, the specificity of sports will be recognised. Even more so, as we pay particular attention to the bodily dimension, which is constitutive for sport. These foci will be linked with recent developments in the history of the body and the adaptation of the visual turn in historiography.

2.1 History of the Body

More than twenty years ago, and as part of a larger shift (or 'turn') in the humanities, the social sciences and cultural studies, historians started to write the history of the body (Bynum 1996; Stoff 1999; Canning 1999; Lorenz 2000; Sarasin 2001; Zettelbauer 2004). No longer considered as an unchanging, stable, ahistorical entity, historians started to think of (human and somewhat later also animal) bodies as results and agents of historical change – as effects of practices and discourses, as objects and carriers of imaginations and representations, as bearers and producers of knowledge, as the location for processes of subjectification, as targets for strategies of political normalisation, or as the subjects of rebellion and resistance (Bänziger and Graf 2012; Netzwerk Körper in den Kulturwissenschaften 2012).

Bodies are central to our understanding of sport – in sport, bodies move through space and time, they jump over bars and into sandpits, they run as fast as they can in track lanes or according to strategic plans over a playing field with the aim of scoring a goal. In sports, bodies are categorized into different genders, into different weight classes or according to different grades of 'disability' – all for the purpose of securing 'fair' competition among them. In some sports, certain body parts are used to hit other bodies – a practice that is in some instances considered foul play, but that at other times constitutes the whole idea of the sport in question. Yet, these bodies and their practices are not restricted to a somewhat autonomous sphere of sport. Since they are necessarily socially intelligible bodies, they are also part of the symbolic order of societies: Sporting bodies mean something, and they are, thus, part of multidimensional power structures and struggles (Fikus and Schürmann 2004). At the same time though, sporting bodies are material bodies made of bones, joints, muscles, skin, and brain cells; bodies sweat and experience exhaustion and pain, but also excitement, joy, or many other emotions and sensations (Fenske and Stieglitz 2012). Sport, in the words of sport studies scholar Kath Woodward,

> is marked by the success of physical excellence, the pleasure of physical activity and the fragility of embodiment and the danger of physical damage that can so often restrict sporting body practices and success. (2009, 6)

Against that backdrop, it is still astonishing how reluctantly sport historians grew comfortable with the overall turn towards the body since the 1990s. In sport history, actual bodies often remained strikingly absent behind the stories about famous clubs or athletes, or the politics of associations, leagues, or entrepreneurs. The works of Norbert Elias and Eric Dunning (Dunning and Elias 1986) as well as those of Henning Eichberg (1973, 1978) were notable exceptions. Nevertheless, from the mid-1990s onwards, an increasing number of historical studies started discussing sporting bodies in multifarious ways, often inspired by theorists like Michel Foucault or Pierre Bourdieu who had studied bodies as quintessentially social locations. This trend was dynamically expedited by questions of gender history. Next to 'pioneers' of feminist sport studies such as Roberta Park or Gertrud Pfister (Park 1989; Pfister 1980), historians like Patricia Vertinsky or Susan Cahn underlined more than once how an integrated perspective on sport and gender should rest on using bodies as interfaces, for "gender is the way bodies are drawn into history; bodies are arenas for the making of gender patterns" (Vertinsky 2006, 233; Cahn 1994). And more recently Jaime Schultz demonstrated that close readings of seemingly marginal aspects within sports history can carry strong cultural significance. By linking women's hair styles, the history of beauty and hygiene products, and the development of sports apparel design to questions of how to legitimize competitive sports for women or to the long and troublesome history of gender verification in sports, she pointed to the "dynamics of power, pleasure, agency, and resistance involved" in practicing sports (Schultz 2014, 8). Following this track outlined by gender history, other historiographic fields such as the histories of sexuality and (dis)ability added to our understanding of the centrality of a corporeal perspective on sports (Wedemeyer-Kolwe 2014; Gunkel and Stieglitz 2014).

In Germany, Thomas Alkemeyer was among the first to make important contributions to the field (1996; summarising see also Wedemeyer-Kolwe 2010). In his analysis of Olympianism between the late 19th century and the 1936 Olympics, he combined semiotic, discourse analytical, and phenomenological approaches to discuss the various layers of sport's bodies. More recently, he programmatically underscored the importance of analysing actual corporeal practices (Alkemeyer 2017). Also already in the late 1990s, cultural historian Svenja Goltermann investigated German gymnastics as a particular national practice through the analytical lens of Pierre Bourdieu's habitus concept (1998). And in what became an immensely influential study, Maren Möhring focused on the discourses and practices of naked gymnastics in fin de siècle Germany (2004). Following Michel Foucault's notions about discipline, governmentality, and their inscriptions into bodies, she provided a close reading of the gymnasts' relevance for a history of normalism and normalisation.

Summarising various more recent developments in the history of sports, Olaf Stieglitz and Jürgen Martschukat (2016) programmatically underscored the crucial relevance of bodies for an understanding of sport in its historical

dimension as well. Following their suggestions, we also understand sport as a heterogeneous complex, in which corporealities, identities, and socio-cultural arrays of contingent historical constellations merge, allowing for important insights into the constructions of race, gender, class, age, (dis-)ability, or sexuality.

2.2 Visual History

While theoretically informed and ambitious approaches to the body have seen quite a boom in the history of sport recently, the same thing cannot be said about integrating visual sources into historical sport studies: sporting images have rarely been treated seriously by sport historians. Nevertheless, there have been important studies that underscored the value of images for sport history. John Bale, for instance, prominently stressed his postcolonial take on sport history by analysing a variety of pictorial archives (1998, 2002); and Dan Streible's book *Fight Pictures* convincingly demonstrated how closely the developments of boxing as a modern sport and film technology went parallel from the 1890s onward (2008). As a more recent example, one could point at Allen Guttmann's broad collection of American art from the 19th and 20th centuries that depicted sporting activities (2011). But despite these and other good examples, there are only a few historical studies on the subject that go beyond a representational usage of visual sources. It seems as if the omnipresence of the visual obscures its existence. In their ostensible obviousness as conclusive illustrations of text-based arguments, most of us succumb to their appeal, disregarding their potential for critical analyses.

This neglect of visual material as a source *in its own right* is, of course, true for most historiographical analyses. Peter Burke outlined the uneasy relationship between historiography and visual sources nicely:

> Relatively few historians work in photographic archives, compared to the numbers who work in repositories of written and typewritten documents. Relatively few historical journals carry illustrations, and when they do, relatively few contributors take advantage of this opportunity. When they do use images, historians tend to treat them as mere illustrations, reproducing them in their books without comment. In cases in which the images are discussed in the text, this evidence is often used to illustrate conclusions that the author has already reached by other means, rather than to give new answers or to ask new questions. (Burke 2001, 10)

In Germany, it took several decades until suggestions from Aby Warburg (2003 [1924-1929]) and (especially) Erwin Panofsky (1939, 1955) found some resonance in historiography. Some historians developed Panofsky's iconographic and iconological thoughts for historiographic means. This approach was subsumed under the label '*historische Bildkunde*' (Tolkemitt and Wohlfeil 1991), which remained more or less marginalised until the late 1990s, when a 'turn' of different denominations, found resonance in historiography. Since the mid-

1990s, various protagonists in the field of art history spoke of 'pictorial,' 'iconic,' 'visual,' or 'visualistic' turns. While the differences are not just denominational, all of these turns have at least one thing in common: They signify an increasing awareness for the visual dimension beyond the narrower domain of the fine arts, such as social and political issues, everyday life, science and technology, or the body. These turns towards visual material have found some resonance in historiography, too, as recent programmatic and empirical publications (Paul 2006, 2009; Jäger 2009) indicate.

Historians are growing increasingly aware of the fact that visuality – seeing, viewing, observing, identifying, discerning, etc. – is an integral part of human life, shaping decisions, experience, meaning, and memory (Lindenberger 2004). As Jens Jäger shows in his contribution to this issue, this new so-called visual history refuses to use visual material as mere illustrations or proof of textual findings. Instead, it accepts the material as empirical material in its own right. In this sense, Gerhard Paul pledges for a historiographic research that "deciphers the modalities of pictorial uses and – at the same time – understands pictures as pictorial-acts that generate history themselves" (Paul 2009, 135).

3. 'Inextricable Ties': Perspectives of a Visual History of Sporting Bodies

In his influential discussion of the status and perspectives of the history of sports, Douglas Booth stated that "an understanding of sport, which is inextricably tied to corporeality and movement, would be nigh impossible without the testimony of images that appear in numerous media" (Booth 2006, 98-9). Indeed, the sources abound with visual material and references to the body. This abundance ranges from scientific treatises via manuals and handbooks through to special interest magazines, from billboard posters to collectors' cards, and from newsreels to Hollywood blockbusters. Almost every text ever written about sport refers to the body in one way or another – although at times only remotely so. Depictions of bodily movements, the bodies of sporting heroes, the playing field, fashion, and so on, are also numerous. We intend to take these 'inextricable ties' between the corporeal and the visual seriously and propose a combined approach, in which the visuality of sporting bodies forms the centre of attention. Such a combination seems to be suitable to overcome the aforementioned twofold desideratum and meets the empirical abundance of visual material in sports.

3.1 Interdisciplinary Approaches to the Visual in the History of Sports

Writing the history of sport is, of course, a highly interdisciplinary endeavour. Nowadays, historical analyses of sport and the broader realm of physical or fitness culture can be found in the syllabi and research agendas of at least three different academic departments, i.e. history, sports studies, and cultural studies. And, adding even more complexity, sports studies as well as cultural studies are of an interdisciplinary nature themselves, and (even) history by now routinely reaches out to neighbouring fields. Beyond the nature of the subject, both our methodological and theoretical propositions are interdisciplinary, too. The history of the body as well as visual history strongly rely on impulses from other disciplines such as philosophy, sociology, media studies, or art history (Sappol and Rice 2010; Crozier 2010)

Accordingly, it is not surprising that the most important (and most recent) comprehensive approach to the visual history of sports is an interdisciplinary anthology edited by art historian Mike O'Mahony and cultural historian Mike Huggins (Huggins and O'Mahony 2012). For *The Visual in Sport*, they assembled – among others – curators, historians of architecture, and researchers from cultural and American studies, each introducing a variety of visual sources that can help to enrich sports history. With their anthology, Huggins and O'Mahony paved the way for interdisciplinary and theoretically informed approaches to analyses of sporting bodies' visualities. In their introduction, they underlined that images of sports are "potent, popular and pervasive, yet [their] meanings are multiple, complex and often conflicting" (Huggins and O'Mahony 2012, 3), and collectively, the authors of that collection emphasized firstly the necessity for historians to be open to interdisciplinary ideas and approaches, and secondly, they proposed integrating such a change in perspective within a trend to "explore the material culture of sport" much like cultural studies scholars do (Moore 2013, 41). Mike O'Mahony particularly underlined that last aspect in his recently published entry to *The Oxford Handbook of Sports History*. Highlighting the "intrinsic relationship between sport as a social practice and its wider representation and exploitation within the field of visual culture," he strongly argued that "the visual culture that surrounds sporting action contributes toward shaping our very subjectivity and behaviour" (O'Mahony 2017). In focusing on the corporeal dimensions of processes of subjectification, this line of argumentation is very much linked to the ideas of 'technologies of the body' as outlined by French sociologist Marcel Mauss already during the 1930s (Mauss 1992).

In the last few years, some publications have already dealt with visual material in historical sport research. O'Mahony himself contributed with a survey on the visual representations of the Olympic Games (O'Mahony 2012); and Maureen Smith's research is a good example of how memory and museum

studies can significantly add to our understanding of how sport became part of everyday material visual culture (Smith 2009, 2012). Natalie Camps Y. Wilant analysed the role of art for the Olympic movement (2016). With an eye on Eastern Europe, an essay collection on *Modern Sport in Soviet Culture and Society* assembled some contributions dealing with various visual materials, such as photographs, sketches, and plans (Budy et al. 2010). Robert Gugutzer and Barbara Englert presented interdisciplinary approaches to quite a different form of visual material in their anthology about sport films (Englert and Gugutzer 2014); a project that was also influenced by Gugutzer's general perspective on sporting bodies (2004, 2006). A variety of different visuals, from paintings to photos and film, as well as to graphics, charts and maps have also been analysed in recent articles and monographs. In his study on sport's spaces in the Weimar Republic, Noyan Dinçkal explicitly addressed and included visual material, such as architectural sketches and city plans (2013). Also focusing on the Weimar years, Erik Jensen discussed the relationships between sport, bodies, and notions of modernity in inter-war Germany (2010). Veronika Springmann analysed drawings of former concentration camp prisoners for her study on sport in concentration camps (2014). Markus Stauff (2014), Christoph Ribbat (2013), Eva Maria Gajek (2013), and Henriette Gunkel (2012) have recently published further analyses of sport's visualities. All of these studies are firmly based at the intersections of history and cultural studies, as is – although often discussed as problematic in approach – Hans Ulrich Gumbrecht's influential book *In Praise of Athletic Beauty*, which very much relies on sport's visuality to stress its point that the attractiveness of sport rests to a large degree on its aesthetic appeal (2006, see also Young 2008).

Our own research is situated at this intersection, too. In a research article on visual material in football manuals from fin de siècle Germany, Jörn Eiben inquired about the status of the football player's body in the practice's proliferation (2014). Furthermore, visual material formed an integral part of his recent monograph about the discursivation of football in fin de siècle Germany (Eiben 2016, for another European perspective on football see Luitzen and Zonneveld 2017). Olaf Stieglitz has made several empirical and conceptual contributions to the subject (2015, 2016, 2017). Currently, he is working on a comprehensive research project in which he analyses US sport photography and early sport film in terms of a history of modern bodies. In this project, he combines the focus on visual sources with a "cultural history of the political," in which moving bodies play an important role.

When looking at this emerging interdisciplinary research landscape, two prominent features for historical analyses of sport's visualities become obvious: the interplay of corporeality and visuality, plus the materiality and mediality of visual sources. To us, these features appear to be a promising tool for sharpening our analytical perspective.

3.2 Corporeality

From our discussion so far, the dimension of corporeality seems to be self-evident – the constitutive relationship between bodies and sports becomes particularly evident in the abundance of visual material from the realm of sports and its appertaining huge corpus of depictions of sporting bodies. It is important to note that this relationship operates conversely, too. Bodies are not only constitutive for sport, but sport also produces very specific bodies, closely connected to the very practice, as adherents of praxeological thinking within different branches of sport studies argue (Brümmer 2014; Müller 2016). In our view, visual sources can be productive to strengthen a historical perspective on this interplay of practice and bodies in sport and physical culture. This has to do with the nature of the material: Similar to textual sources, but in a highly condensed form, the large variety of visual material produced in sports, or for sports, or to represent sports revolves around precisely this co-constitutive relationship of practice and bodies. We suggest a careful, dense, and theoretically guided analysis of both texts and images of different kinds to advance a form of sport history that takes this co-constitutive relationship between sports and bodies seriously and that structures its interpretations around this axis.

Analyses from this vantage point would be able to circumvent one of the major pitfalls in the study of visual sources, i.e. approaching depictions as mere representations of reality. Rather than taking the bodies depicted as proof for a bygone sporting incident or asking about the depiction's accuracy or its aesthetic value, such analyses are interested in the construction of particular corporealities through visual material. In doing so, the socio-cultural effects of sport and sporting bodies come to the fore. Modern societies are eminently structured in categories such as gender, race, ethnicity, sexuality, (dis)ability, or age – categories not only inscribed and coded corporeally, but also questioned, undermined and queered in bodily discourses and practices (Gunkel and Stieglitz 2014). We argue that sports play(ed) a major role in arranging and negotiating a large diversity of bodies alongside and in relation to these essentialized categories and that their visualities did not only illustrate but actively participated in these processes.

Several papers of this HSR Special Issue underline this assumption with examples drawn either from authoritarian and dictatorial systems or from societies that experienced large-scale political change. In his analyses of artworks from the German Democratic Republic, *Michael Krüger* not only embeds his argumentation within extended historiographical and theoretical deliberations but also makes a strong point about the constructionist character of artwork and how sport historians can profit from its careful analysis. *Amanda Shuman* shows similar developments for Maoist China. In her study about the visual creation of Chinese communist bodies, she uses the traditional metaphor of the "sick Chinese man" and demonstrates the visual strategies deployed by the

Communist party in order to overcome that image and fostering a notion of national strength instead. *Matthias Marschik*'s investigation of Vienna's Jewish sports club Hakoah in the 1920s and 1930s demonstrates that depictions of Jewish bodies transcend historical caesuras and political regimes and that they are necessarily intertwined with a specific media environment. *Bernhard Hachleitner* and *Sema Colpan* make a similar argument for an oil painting by Paul Meissner from 1948 depicting the Austrian football "Wunderteam" of the 1930s. They not only show how this work of art was created out of a dense pre-war visual arrangement, but they moreover analyse it as an influential tool in building a post-war, post-National Socialist Austria.

But the ideological implications of sporting images and the necessity to 'read' them with corporeality and praxeology in mind become also evident in non-authoritarian, 'stable western' societies such as the United States. *Kasia Boddy*'s findings about the depictions of the 1920s and 1930s tennis star Helen Wills are a case in point. Studying how she herself and others presented her star body over time, Boddy shows how the interplay of texts and visual material created new imaginaries of body and gender in interwar America. In her analysis of Jane Fonda's aerobics videos from the 1980s, *Melanie Woitas* focuses on the creation of gendered bodies, too, and accentuates their commodification and mediatisation through videotapes for home use. *Barbara Englert* investigates a similar period, but concentrates on the production of the masculine body within the context of Hollywood sport films. These movies, Englert argues, are prime examples for changing notions of body and gender ideals at a time when American society was particularly uneasy about the physical capabilities of hegemonic white men.

Taken together, most papers assembled in this special issue demonstrate the potential of conceptualizing sport history as a history of bodies (in motion). And in deliberately using different kinds of visual sources and analysing them consciously and respectfully, these papers offer plenty of food for thought for ongoing and future methodological debates.

3.3 Mediality / Materiality

'Sports photography' is almost as old as the medium itself. In Britain, David Octavius Hill and Robert Adamson took a photo of a young, handsome tennis player as early as 1843, establishing the portrait shot as one prominent feature of the genre that as well as the equally influential team photography complied with the long exposure times of cameras typical for that period (Buckland 2016). But starting during the last decades of the 19th century, and particularly throughout the 20th century, sports photography and, somewhat later, sport films have been booming. Sports' visualities had (and still have) an important place in journalism, advertising, and the arts, but also in the theories and practices of training and competition. This does not only contribute to the abun-

dance of available visual material, but also entails the necessity to pay attention to its material and medial properties, i.e. the formation, distribution, usage, appropriation, archiving, and memorisation of images, photos, pictures, drawings, films, and so on. Approaching the mediality and materiality of sports' visualities means to dig deeper into their complexity, their manifold and often ambivalent contexts as well as the in- and exclusions looming behind the surface. These considerations are all the more important when looking at one of the major socio-cultural conditions of the visual: its impact is always tied to the respective place and institutional relations within which it was produced, distributed, consumed, or discarded (Tagg 1988; Edwards and Hart 2004; Osmond 2008).

Many contributions to this special issue follow this call for a media history of sport (Axster et al. 2009). *Jens Jäger*, one of the leading advocates of visual history in Germany, takes us deep into the history of illustrated magazines. Using the example of the French magazine *La Vie au Grand Air*, he precisely analyses the crucial role of sports for the developments of both that kind of media and a certain perception. In his methodological reflections, *Mike O'Mahony* discusses several examples from Cold War sports and photography, constantly reflecting upon the intrinsic relationships between media developments and the desire to frame athletic bodies and their motions according to contemporary political and cultural objectives. Drawing upon examples from the 1972 Olympics in Munich, *Eva Maria Gajek* shows how changing patterns of TV-coverage created corporeal proximities and new emotionalities. As a media studies scholar, *Markus Stauff* is especially competent to elaborate on this aspect, and he uses both his articles in this volume to do so. First, he ponders on notions of referentiality and reflexivity and introduces his concept of the 'assertive image' that he considers characteristic for sport mediality. In his more empirical contribution, Stauff adds to our understanding by focusing on one singular sport-media event: the marathon race of the 1908 London Olympics. He puts forward his argument that sport photography "is best analysed as part of an ongoing cross-media practice of understanding and evaluating athletic performances and their aesthetic or moral qualities" (Stauff 2018b, in this issue).

Writing sport history as a history of the body (in motion) based or with a special emphasis on visual sources is by necessity also writing a media history. Most papers of this special issue show a keen interest in discussing the specific materiality of their particular sources – from photos printed in illustrated magazines to pieces of art to video tapes – and integrate the mediality into their interpretations.

The papers of this issue are arranged in three sections. With the contributions of Mike O'Mahony, Jens Jäger, and Markus Stauff, we assembled three articles outlining general thoughts and frameworks for a discussion of the visuality within the history of sport. The next section comprises four analyses of

material as diverse as sporting art (Michael Krüger, Sema Colpan and Bernhard Hachleitner), photography and caricature (Kasia Boddy, Matthias Marschik). These analyses of 'still' images are followed by a section on 'moving' pictures, i.e. film. This section contains four papers, too, ranging from home video (Melanie Woitas) and sports film (Barbara Englert) through the relationship between sport and TV (Gajek). Markus Stauff's second contribution to the issue does not deal with 'moving' pictures in the literal sense, but with the cross-medial circulation of one "pregnant moment."

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"Visualities – Sports, Bodies, and Visual Sources"

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